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then primed with a mixture of weak size and whiting which has been previously steeped for some hours in cold water—the water having been poured off and the mixture stirred up with a little weak size till it is as smooth as cream. Cover the surface carefully with a coating of this. When quite dry, draw your design with charcoal. The design should be strictly decorative, and should have a clear, even black line all round every object represented. Unless you have some skill in drawing figures, it is more satisfactory to copy (on a larger scale, if necessary) the designs of some approved artist. Walter Crane's drawings are excellently adapted for such decorative work. The colors of draperies should not be much shaded, but should be kept rather flat, as in painted windows, and should be clear and well contrasted. The faces are put in with a pale flesh color, also not much shaded. There may be a yellowish tone under the chin, and a little warm shade behind the eyes; but to over-color the face is a mistake. The skies and backgrounds are very easily put in, in distemper, and always look soft. This is undoubtedly the easiest as well as the least expensive form of painting. Any dealer in artists' materials sells the ordinary colors in powder for a few pence the ounce, and any extra colors can readily be procured at a very low rate. Each color must have a little pipkin or cup to itself; the powder is put in and just damped with water, and then mixed with a little size and whiting. Hogs' hair brushes are used, the same as for oil painting. Mistakes are most easily rectified, as the colors are not transparent. The dark outlines can be put in with water colors, Indian ink, or neutral tint and sepia. Of course a fine water-color brush will be wanted for this. Any color can be heightened or altered by the addition of water-colors. Where pure white is wanted, use Chinese white, put on thick.

A smaller-sized screen of this sort may be very quickly disposed of by only putting one subject in each panel; for instance, "Morning," "Noon," and "Evening" would fill the three panels, the back being covered with some suitable material. One great advantage of having the wooden frames outside the pictures is, that if the screen is knocked down the paintings are not injured.

JACQUELINE, Pansaison, Cardigan, Wales.

A LONDON PURCHASER FOR AMERICAN COLLECTORS.

Editor of *The Art Amateur*:

SIR: I desire to make some purchases at the forthcoming Hamilton Sale, but I find it impossible to be in London at the time. Can you recommend me some trustworthy person, dealer or otherwise, whom I may rely upon to execute my commissions faithfully and with discretion? AMATEUR, New York.

ANSWER.—You would do well to communicate with Mr. Edward Joseph, 158 New Bond street, London, a well-known dealer in works of art and an expert of excellent reputation. We happen to know that Mr. Joseph has already received some important orders for the Hamilton Sale, and no doubt he will be glad to undertake similar commissions for American collectors.

SOME QUESTIONS ABOUT ART MATERIALS.

Editor of *The Art Amateur*:

SIR: (1) How is gold ink made, or a size suitable for gilding on paper, to be used with a pen? (2) What kind of leather is used for crayon "stumps," and how are they made? (3) What kind of paper is best for crayon work, "rough" or "not"? A. H. CLINTON, Brooklyn, N. Y.

ANSWER.—(1) Gold ink is made by rubbing gold leaf with honey on ground glass with a flat pestle. When reduced to a uniform mass it is put in a vessel of water, which dissolves the honey and leaves the gold in a disintegrated state in the bottom. The water should be changed until the honey is entirely removed. The gold is then mixed with a solution of gum-arabic, put into a bottle and well shaken. (2) Crayon stumps are made of chamois leather and also of sheepskin, cut in strips and rolled up as you would roll a lamp-lighter. (3) For life-size portraits in crayon, egg-shell paper is used, or the rough-grained English "Whatman"—for smaller works a smoother variety known as "English crayon."

EUROPEAN EQUESTRIAN STATUES.

Editor of *The Art Amateur*:

SIR: I have been busy for nearly a year making up a complete list of all the equestrian statues in Europe, and flatter myself that but few have escaped my notice. There are, however, a number of equestrian statues distributed about Europe in such insignificant places as La-Roche-Sur-Yon (Napoléon-Vendée), Cognac, and others, which are rarely mentioned in books of travel, and which I hope to hear of through tourists who have noticed them. I am, therefore, anxious to know if there be any statues, representing persons on horseback, in the province of Brittany, and in any town or place south of Lyons. Also, if any city in the Empire of Austria—except Vienna and Agram—possesses anything of the kind. A very observing traveller tells me that Tours contains an equestrian statue of General Bernadotte (afterward King of Sweden). Murray and Joanne mention nothing of the sort. Can you help me? An answer in the columns of *THE ART AMATEUR* will exceedingly oblige. W. A. F.

BOSTON ART CLUB.

ANSWER.—We believe that a book has been published in France on the subject of your inquiries. If we can learn the title we will let you know. In the meanwhile some of our readers may be able to help you.

SUNDRY QUERIES ANSWERED.

B. S., New Orleans.—Mordant, in the sense you mean, is the adhesive matter used by gilders to secure the gold leaf.

A NEW SUBSCRIBER, Meriden, Conn.—(1) There is no way to remove the colors in china after they are baked. (2) We published articles on landscape painting in oils in August and September, 1881. (3) The design is generally sketched on the canvas in water-colors, a little ox-gall being used in the water to make the colors adhere.

INQUIRER, Albany, N. Y.—(1) There is no charge for tuition, models, or easels, in the morning classes of the Woman's Art School of the Cooper Union, but all materials must be provided at the pupil's expense. (2) Pupils must also provide entirely for their own personal support. (3) For further information address Mrs. M. B. Young, Clerk Woman's Art School, Cooper Union, New York.

MATTHEW RYAN, Washington, D.C.—We have not heard before of the Chinese colors you inquire about. Your questions as to the use of them were referred to the manufacturers, who reply: "We regret that our knowledge of the colors does not enable us to answer the inquiries you enclosed, nor do we know to whom to apply." If, as we suspect, the colors are merely aniline dyes, there is no way of regulating their use, and they are crude and fugitive.

C., Somerville, N. J.—The charge for painting photographs in oil, cabinet size, is from \$2 to \$5.

GEO. P. H., Tekamah, Neb.—Instructions for etching on copper (zinc is too soft for artistic results) were given in our issue of last September.

MRS. T. A., Quincy, Ill.—Plate CXLIV., painted on china, would cost \$10.

W. W. B., Indianapolis, writes: "Will some of your readers tell me where to look for Bampfylde's sonnet referred to by Mr. S. Palmer beneath his etching of 'Christmas'?"

ALICE F., Brooklyn, N. Y.—Some practical articles on modelling in clay will be begun in our next number. Instructions for painting photographs in oil will be published in the course of the summer.

A. Z., Farmington, Ill.—Old goats' cheese cannot readily be obtained in this country. Camembert cheese, fromage de Brie, or any of the soft foreign cheeses to be had of first-class city grocers, or the New Jersey imitations, might serve nearly as well for making the Levantine cement for mending stone statuary.

New Publications.

SOME samples of new Easter cards we have received from Messrs. L. Prang & Co. are very creditable to these enterprising publishers. Mr. Thomas Moran gives us an Oriental Turneresque view, which, while having no special reference to Easter, has a sacred purpose. The coloring is soft and agreeable, which criticism will apply to most of the cards, and especially to some of the floral designs, which are so correct in the local tints that they might be safely used by amateur painters in want of models. Miss L. B. Humphreys has two good figure pieces of children. Miss Rosina Emmet is announced as another contributor, but in the packet before us there is nothing we identify as hers.

THE Madison Square Theatre manager commemorated the hundred and fiftieth representation of Mrs. Burnett's "Esmeralda" by giving as a souvenir a "Low Art Tile," an idealized head of the present impersonator of the title character, modelled in low relief by Elihu Vedder.

THE Century for April has a well-written paper on "The Age of Praxiteles," by Lucy M. Mitchell, the illustrations to which are excellent, particularly "The Head of Hermes," a fine example of pure line engraving. The frontispiece, a portrait of Matthew Arnold, engraved by Elbridge Kingsley, is a little hard. An article entitled, "Some American Tiles," those of the Chelsea Low Tile Works, gives an interesting account of these artistic productions, with several illustrations. The head of an old man, the subject of one of the tiles, is cleverly engraved to show the characteristic quality of the modelling and the glaze. Theodore Baur's gracefully modelled plaque, "Boy on a Dolphin," is very well given. The illustrations in "Opera in New York" are unequal in merit. What could Madame Bishop have been doing to get her right hand twisted in the extraordinary manner here represented?

HARPER'S MAGAZINE owes the best illustrations of the April number to C. S. Reinhart, whose industry and progress in magazine work are very noticeable. Especially well engraved by French are the frontispiece—a Spanish Troubadour—and the Spanish water-dealer; but none of the woodcuts show Mr. Reinhart's drawing to such an advantage as his pen-and-ink sketch of a quite Vierge-like street scene in Madrid. Abbey has a spirited illustration of some lines from Herrick, with the inevitable accompaniment of quaint spelling and illegible text, for the regular production of which we begin to fear that this clever young artist must be under contract with the publishers for life.

ST. NICHOLAS completes its ninth volume with the April number, which is fully up to the standard of this best of children's magazines.

THE MAGAZINE OF ART for April contains, among other attractive articles, a very well illustrated notice of Alma Tadema's home in London. Pictures by G. F. Watts, R. A., receive appreciative notice, and engravings are given of several of them. One of these, the frontispiece of the number, is "The Mid-day Rest," a vigorous woodcut of burly horses attached to a brewer's dray, and their no less burly driver, such as are familiar to all who have visited London. The engraving of the "Symbolical Design," in the page facing this, is far from good, especially as regards the hands of the principal figure.

"HOW TO PAINT IN WATER COLORS" is the title of an inexpensive and very practical little volume of directions for painting flowers, by Lavinia Steele Kellogg. A packet of twelve outline drawings accompanies the manual.

S. W. TILTON & Co., of Boston, have published a pamphlet of "Mother Goose" pictures in outline for very young people to paint. We have received from the same firm "Introductory Lessons in Drawing and Painting," by Marion Kemble, which appeals to the same class of amateurs.

"GREEK AND ROMAN SCULPTURE," by Walter Copland Perry, published by Scribner & Welford, is by far the best work we have seen on the subject for the use of students and teachers. It contains nearly three hundred carefully executed woodcuts of the most famous art objects of antiquity, which give to the reader such a comprehensive idea of the genius and glory of the sculptors of old as hitherto could be conveyed only by means of costly folios such as are accessible to few. This estimate we have formed without hesitation from a hasty perusal of the work. More detailed criticism is reserved for a later notice.

BOOKS RECEIVED.

ILLUSTRATED HAND-BOOKS OF PRACTICAL ART: Art-Work in Gold and Silver. By Henry B. Wheatley, F.S.A., and Philip H. Delamotte. New York: Scribner & Welford.

Art-Work in Earthenware. By the same authors. New York: Scribner & Welford.

NO NAME SERIES. Her Picture. Boston: Roberts Brothers.

HOW TO LIVE; or, Health and Healthy Homes. By Geo. Wilson, M.D. Philadelphia: P. Blakiston, Son & Co.

ARRIVING in New York too late for the recent Water-color Exhibition, Mr. C. W. Sanderson, of Boston, exhibited a dozen or more of his aquarelles at a store in University Place, where they found many admirers.

THE SUPPLEMENT DESIGNS.

PLATE CLXVII. is an Easter decorative design, drawn by Georges Wagner.

PLATE CLXVIII. is a group of designs and suggestions for fans, drawn by Geo. R. Halm. In attempting these the inexperienced painter would better not touch silk; satin, even in the most delicate shades, can be painted on with ordinary oil colors, without any preparation at all. It is well, however, to procure a small piece of satin, as near as possible to the shade of the fan, and experiment on that. The fan can be stretched out perfectly tight by means of common tacks between the sticks, and fine needles stuck in the satin. Water colors are hard to manage on a mounted fan, and careful experiments should be made beforehand. Those who are very skilful, however, can produce charming effects upon silk by using water colors *nearly dry*, and without any mixture of body color; the silk will require no preparation. If oil colors are used on silk, they should be first squeezed out of the tubes upon common brown paper; this will absorb so much of the oil that the silk can be painted on directly without sizing. The designs may also be done in pen-and-ink with pleasing results. Prout's brown ink (which may be bought at almost any artists' material store for forty cents a bottle) and an ordinary steel pen should be used. The lining with the pen should always be done downward; otherwise the ink will spatter. Comparatively fine gros-grain silk should be used for this work. Before being used it should be dipped into a pan of Cox's solution of gelatine thinned with water, or into a bath of strong alum-water, and it should then be stretched to dry. The number of sticks for a fan varies from thirteen to sixteen. Twenty-two inches is about the standard width.

PLATE CLXIX. is a design for china painting. The middle portion may be used for a plaque. Make the ground deep turquoise blue; head of Minerva gray (light gray No. 1 and No. 2, shaded with neutral gray), the white in the extreme light being the white of the china; cupids in flesh tint according to the usual rules, with bluish wings and rose and blue drapery (carmine and light sky-blue). Or the plaque may be in monochrome—red or brown—with a convenient ground, as celadon green, for the red figures. For an oblong panel, the ornamentation resembling flames could be gilded, as also the scrolls and the chains. The two cupids on the ends of the lance may be in any conventional color, but not in flesh tint. The owl at the bottom and the frame around the middle part should be brown.

PLATE CLXX. is a design of "Hollyhocks" for a screen panel, by R. H. Bragdon, of the School of Art Needlework and Painting, in this city. It may be painted, or embroidered on a ground of light stone color, or dull old-gold sateen, plush, or felt; if to be painted, a sky background would be effective, shading from light gray-blue at the top into duller gray tones toward the bottom, where a little burnt sienna may be advantageously blended. The flowers should be in pale pink and white, with considerable gray in the shading; foliage and stalks in yellow greens; under side of foliage in gray greens.

PLATE CLXXI. is a group of illustrations showing the migrations and transformations of one of the "restored" Cypriot statues in the Metropolitan Museum. Figures 1, 3, and 5 are drawn by Charles Osborne.

TWO remarkably beautiful silk tapestry pictures have been acquired by Dr. Montrose A. Pallen, of this city. The subjects are Pompeian, and represent respectively an interior with a family at meals and a landscape scene of an offering to Ceres. Originally in the Medici palace, about 1600 they were sent to France with the personal effects of Marie de' Medici when she married Henri Quatre. After the French Revolution they passed into the possession of Philippe Egalité, Duc d'Orléans; and when Louis Philippe fled to England in 1848 they were sold to a connoisseur in Paris, who some time afterward sold them to the Marquis of Hastings. When the latter failed on the turf, they were bought by Dr. Charles Edward Harrison, of London, whose widow sold them to Dr. Pallen, to whom we are indebted for this interesting pedigree.

PERHAPS the most interesting old paintings on leather ever brought to this country are the three curious Spanish pictures at the show rooms of Messrs. Charles R. Vandell & Co. From the costumes and other internal evidence we should judge them to be of the early part of the seventeenth century. The pictures were all evidently painted originally for the walls of some palace or château; but before coming into Mr. Vandell's possession two of them had been made into folding screens—perhaps for the purpose of having them more portable—and it is thus mounted that we see them to-day. The figures are all life-size and well painted; but what is most interesting about them is the artistic and laborious tooling with which the costumes are profusely decorated. The subjects apparently are either biblical or historical. Cleopatra dissolving the pearl at the banquet to Anthony is shown in the wall picture. There are numerous figures, all of which, excepting that of the Roman triumvir, are attired in the costume of the seventeenth century. Similar anachronisms, which were characteristic of the times, are observable in the two other paintings. One of these screens shows the Queen of Sheba bringing presents to Solomon, and the other is a classical subject we fail to recognize. A young patrician has stabbed another, who lies dead at his feet, and is offering his murderous sword to a horror-stricken woman, who, with her female attendants, turns shuddering away. All three pictures are in excellent condition.

YANDELL is a connoisseur of old leather furniture, and seems to know how to turn to practical account a really artistic thing when he chances to come across it. A little while ago he paid two hundred dollars for a chair made in 1666, covered with curious Portuguese leather, decoratively cut and cauterized. Using this as a model, he has turned out a whole set of chairs for a dining-room, and, excepting that in the reproductions the relief on the leather has intentionally been made lower, he has produced perfect fac-similes, with nothing of the machine look about them.

SHORT lengths of brass chain in various link patterns are much used for looping back heavy window curtains and portieres.

A GENERAL revival in Louis Quinze furniture seems probable. The show-rooms of the dealers contain many beautiful examples, both original and reproductions. Duveen Brothers have some excellent pieces, old and new. As an original production in the style of this period, probably nothing finer has been brought to the country than a screen imported from Paris, by Watson & Co., lacquered in "Vernis Martin" style, of carved wood, with finely chiselled gilt bronze mountings, encasing original paintings à la Watteau. The screen was ordered for a well-known Fifth Avenue mansion, where it now stands in company with several pieces of Louis Quinze furniture of the same order.